

MUSICAL WORKERS DESERVE SUPPORT

Financial and Moral Encouragement by Home People Bepoken.

MANY SOCIETIES DOING GOOD WORK

Not Only Accomplishment But Purpose Ground for Appeal to Public.

By ROBERTA V. BRADSHAW.

Everybody who wishes to see Washington a city beautifully and adequately equipped to meet the needs and requirements of an intelligent and progressive citizenship, should ally with a right good will to the banners of the several local musical organizations which this season are making commendable and creditable efforts to establish themselves as worthy mediums for the interpretation of the masters of musical literature of all nations and all ages. It is high time those who are professed music lovers and those "in the making" should realize the absolute necessity of supporting the local musicians and their associations, not in every case for what they are, but for what they might be under proper conditions. Proper conditions in this case primarily have to do with adequate financial support and the ordinary every-day concern that animates a thoughtful person when he goes up to another who is making a struggle for an end in which the general public will be the gainer, and gives him that pat on the back and the word of encouragement which counteracts the effects of hard work, stiff fighting, and that sense of remoteness that worthy goals have a fashion of maintaining.

Building a Musical Washington.
Half a dozen associations are making heroic efforts to build up a musical atmosphere, encourage the study of the works of great masters, and, by painstaking effort and unselfish devotion to the art for which they labor, blaze the way for a Washington that at least shall stand for as much in music as less conspicuous communities, the personnel of which is neither so noteworthy nor in the main so well endowed with opportunity and money.

On hand, the Washington Symphony Orchestra reorganized, the Heinrich Hammer Orchestra, the Washington Choral Society, the Motet Choir, the Washington Sängerbund—all potent instruments in the education of the public taste—come to mind. These, in turn, are flanked by half a dozen organizations large and small, but neither the attainment nor the reach, nor the importance of any association is taken into account in this discussion, which is not one of comparison but of purpose.

Money and Energy Expended.
The point is that a sufficient number of men and women are willing to give time and energy, to spend money without return in direct intrinsic value, to work early and late, and to wait in the hope that a dominant and vigorous public spirit may be awakened to the musical glory and renown of the city, the nurture of a noble and inspiring art, and the culture and satisfaction of the citizenship, present and future.

The series of excellently presented programs varied in scope and content given by the resident colony of musicians within the past two months prompts this little presentation of the case of the men and women banded together in the various organizations for the primary purpose of giving good music.

EPIPHANY CHAPEL'S CHRISTMAS MUSIC

Program of Especial Interest Will Be Given by Church Choir.

The program of music to be given Christmas morning and Sunday at Epiphany Chapel (Protestant Episcopal) follows: Processional, "Joy Fill Our Innmost Hearts Today," Te Deum, Maundy, Jubilate, in A, Dudley Buck; anthems, "Scheld, I Bring You Good Tidings," by Goss; "Nazareth," by Gounod, and "Three Kings Have Journeyed," by Cornelius, arranged by Walter Damrosch; "Sanctus," from Stainer's service in A; Sevenfold Amen; Recessional hymn, "O, Come, All Ye Faithful."

The choir is composed of the following: Sopranos—Mrs. M. D. Farrar, Mrs. W. Clark, Misses Mabel Linton, Anna Mueller, Emma Greenwell, Nellie Little, Pauline Greenwell, Eleanor McConnell. Altos—Mrs. J. K. Kerr, Misses Ina Stalee, M. Moreland, Miss Murphy. Tenors—Platt Birch, B. McReady, J. Kerr. Basses—Mr. Shaver, Hart, James Early, W. Clarkson. Organist and choirmaster, Albert Ruppel.

EASTMAN'S PUPILS GIVE A RECITAL

Members of School Render a Difficult Musical Program.

A recital was held yesterday by the pupils of the Misses Eastman's School. The following program was given: Kohler, waltz, Margaret P. Littlehales; Streaberg, "At Grandpa's Farm," Louise Ladue; Mendelssohn, wedding march, Catherine Lenihan and Ravida Ellis; Schultoff, "Minuet de Mozart," Grace McD. Overman; Orlman, Bourree, Delbruck, Berceuse, violin and piano, Constance Atwood, accompanied by Rod B. Dunlap; Dvorak, Humoresque, Roderick B. Dunlap; Mendelssohn, songs without words No. 1, Elizabeth Rush Porter, Jr.; Czibulka, Stephanie Gavotte; Bohm, Gavotte, violin and piano, Julia Williams, accompanied by Eleanor Lenihan; Gottschalk, "Last Hope," Eleanor Lenihan; Schutt, "La Bien Aimee," Virginia A. Mullins; Chopin, Etude, No. 1, "Good Night," Agnes W. Hall; songs by the chorus class, Welsh National melody, "Men of Harlech," Neapolitan boat song, "Santa Lucia," Adam, "O Holy Night," soloist, Miss McFall, pupil of Miss Cryder.

STARS OF GRAND OPERA TO SING HERE



LUISA TETRAZZINI.

MARY GARDEN.

LINA CAVALIERI.

NORDICA'S COMING AROUSSES INTEREST

She and Madame Carreno to Appear Next Week in Joint Concert.

The joint recital of Madame Lillian Nordica and Madame Teresa Carreno will be given at the Belasco Theater on Tuesday afternoon, December 28.

Madame Nordica and Madame Carreno are so well known and liked that it seems hardly necessary to comment on their work, but it will not be out of place to mention some of their accomplishments of this season. Madame Nordica this fall, in the principal soprano role in "La Gioconda," opened the new Boston Opera House and received a tremendous ovation, her beautiful singing and handsome appearance making a sensation. Madame Nordica also has returned to the Metropolitan Opera House, New York, making a triumphant re-entry there as Isolde in "Tristan and Isolde."

Madame Carreno, pianist, heard in Washington last week in the full plenitude of her powers. She has already played in recital with the principal orchestras in this country, and everywhere she has aroused a storm of applause and unbounded admiration, for she combines beauty of face with personal magnetism, technique and faultless interpretation.

These two eminent artists are to appear in joint recital in only eight cities of the United States, of which Washington is one.

VIOLIN VIRTUOSO IN CONCERT HALL

Miss Heinrichs to Assist Soldiers' Home Band at Performance Tonight.

For the initial concert by the United States Soldiers' Home Band, under the direction of John S. Zimmerman, and assisted by Miss Minna F. Heinrichs, a violin virtuoso, the following program is announced for tonight at the Columbia Theater:

Dramatic Overture—"Saul," Antonio Bazzini.
Solo for Violin: (a) Adoration, Felix Borowski. (b) Gypsy Dance (Op. 19), Tivadar Naehez.
Miss Minna F. Heinrichs.
John S. M. Zimmerman, Accompanist.
Grand Selection—"Maceh," Giuseppe Verdi.
Extra Act:—Serenade (a) Ave Maria, Angelo Mascheroni. Serenade (b) The Nightingale (request), J. S. M. Zimmerman.
INTERMISSION, TEN MINUTES.
Descriptive—"A Grand English Military Tattoo," J. Mackenzie Rogan.
Scenes from "Carmen" (request), Georges Bizet.
Suite Romantic—"Sigurd Jorsalfar," Edward Grieg.
(1) Vespers—"In the King's Hall." (2) Intermezzo—"Rochilde's Dream." (3) Homage March.
Grand Fantasia—"Reminiscences of Ireland," Dan Gouffrey, Jr.
Finale—"Our Old Vets," J. S. M. Zimmerman.
"The Star-Spangled Banner."

SYMPHONY CONCERT BY MARINE BAND

Popular Music at Barracks to Be Varied Tomorrow Night.

On Monday, December 26, will occur the first symphony concert of the season in the series given by the Marine Band Orchestra. The program will include prologue, "Passing of Arthur," by Busch; Tchaikovsky's "Symphony No. 5," the overture, "B. Guarany," by Gomes; a violinello solo, "Concerto," by Hoffman, Fritz Mueller soloist; and the "Second Valse," by Durand.

While the regular Monday concerts given at the Marine Barracks are "popular" in every sense of the word, it is Bandmaster Santelmann's intention to perform several symphonies in the course of the season.

MRS. ASTOR MAY MARRY.

LONDON, Dec. 19.—According to the latest gossip in society, Mrs. Astor, recently divorced from Col. John Jacob Astor, may become the wife of Lord Curzon of Kedleston. Lord Curzon's first wife it will be recalled, was Miss Leiter, of Chicago and Washington.

NORDICA AND SLEZAK TO APPEAR TOGETHER

Metropolitan Opera House Stars Will Sing in "Il Trovatore" at Baltimore Next Week—Tenor's Work as "Otello" Contrast to Light Lyric Role.

Lillian Nordica and Slezak, the great tenor, whose "Otello" thrilled the hundreds who heard it a few weeks ago at Baltimore, are to be the stars in the Metropolitan Company production of Verdi's "Il Trovatore" next Wednesday evening at the Lyric Theater, Baltimore.

New Yorkers, who are acclaiming the return of Nordica with all their old-time enthusiasm, stamped her "Leonora" as great, while Slezak's "Manrico" brought the house to the point of cheers such as have not followed a performance since Caruso first won that triumph from his public.

It is worth while to note that when Slezak sang "Manrico," it was the first time in twenty-four years that the role had been sung strictly according to the original score of the opera and he gave the famous "stretta" with the repeated high C. It was a genuine, ringing high C and not a transposed high C as has

so often been imposed upon an unsuspecting public.

To any one who knew Slezak only as the dusky Otello, his appearance in this lyric role, will come as a stupendous surprise. The exquisite beauty and great range of his voice and the exquisite bel canto he revealed in his singing have not been indicated by his Otello.

Another singer who will be welcomed is the Algerian, Dinah Gilly. His "Conte di Luna" is a work of great strength and virility and he shows his command of the expression of emotion.

Anna Meitschlik, the Azucena, recently gave to the Metropolitan audience the most splendid dramatic rendition of the role of the old gypsy that it had heard.

This presentation of "Il Trovatore" has revived the time-honored opera at the Metropolitan and it will be given frequently during the season and the Baltimore public will be all the gainer by having it thus early.

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INTEREST SHOWN IN GRAND OPERA

Hammerstein's Plans Meet With Hearty Response of Music Lovers.

Within the few days since the announcement that Oscar Hammerstein planned one week of grand opera at the Belasco Theater, Washington, music lovers have demonstrated to the satisfaction of the promoters that they will support the enterprise.

The telephone at the Belasco has been kept busy by inquiries relating to seat reservations. Orders for season tickets are now being received. The prices of seats will range, from \$6 to \$2. The seat sale, it was announced this morning, will begin on Wednesday for season subscriptions and on Monday, January 3, for single seats.

Probably the greatest interest has been aroused by the announcement that Mme. Luisa Tetrazzini, Miss Mary Garden, and Mlle. Cavalleri will sing here. Mme. Tetrazzini is acknowledged to be the master interpreter of three operas, "L'Arlecchino," "Cavalleria," and "La Traviata," and she will sing here in all of these.

In "Pagliacci," Mlle. Trentini will appear with the new tenor, who has aroused wide interest in Gotham, M. Zerola.

Probably two of the most interesting examples of the modern French school of opera are Massenet's "Sapho" and "Le Jongleur de Notre Dame." For both of these operas Mr. Hammerstein has the exclusive rights. In these Mary Garden will be heard here.

Another of the greatest successes of recent years, "The Tales of Hoffmann." In that opera Mlle. Cavalleri, Charles Dalmores, and Maurice Renaud will sing.

LORLEBERG SOLIST AT COMING CONCERT

Cellist to Be Featured by Washington Symphony at Columbia Theater.

Mr. R. Lorleberg, cellist of the Washington Symphony Orchestra, will be the soloist at the concert of the association at 4:45 p. m., January 7, at the Columbia Theater.

Mr. Lorleberg, who is a native of Germany, began the mastering of his chosen instrument when a child, studying with the best masters in his native state before going to Leipzig, where, as a pupil of Herr Julius Klengel, he continued his studies. Graduating from the Conservatory of Leipzig with honors, he appeared in many concerts and recitals, winning the approbation of the press and the faculty.

The attractive and unusual program to be presented at the symphony's second concert follows:
Overture, "Waterloo".....Cherubini
Symphony, unfinished.....Schubert
Nocturne, op. 9 No. 2.....Chopin
Tarantelle.....Poppo
Soloist, R. Lorleberg, cellist
Prelude, string orchestra.....Massenet
"Day in Venice".....Byng

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